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his life, things are looking up. It is uncomfortable and heart-wrenching to watch Flick destroy what might be his last chance to get away from his abusive dad, his dead-end town, and from his skunky self.

Shot on a RED camera by Aidan Gault – also a student at the National Film School – the film looks stark and redolent. In fact the editing, sound design, costume and make-up contribute to the film's high production values.

Fitzgerald dedicated his film to his dad who passed last year and who would have been as



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thrilled as the rest of the audience at the film school screenings at the Lighthouse Cinema. The emotional depth conveyed in this project is both a thrill and a rare occurrence in student or short filmmaking.

James Fitzgerald has plans to make some really interesting work. His *Skunky Dog* presents us with the ugly frustrations of a kid who never made it past the end of the bar. ■

Paul Freaney is Academic Tutor on the Film Degree Programme and Co-ordinator of the Masters in Screenwriting at the National Film School at IADT.

Letitia Magee

BA (Hons) Architecture, The Belfast School of Architecture, University of Ulster



The beauty of the work of Letitia Magee lies in her poetic reflection on the memory of place within a rigorously practical architectural response.

Magee has observed that 'although dearly held memories are transient, shifting and fading, the landscape which facilitated and witnessed them, endures. The land is a storehouse of private and collective memories, ready to be tapped into.'

The site of Magee's project is located within the natural beauty of the Glens of Antrim, close to the confines of the coastal town of Glenarm where the loss of industry has led to dereliction in recent years. Magee's final-year design proposed a small-scale industrial sawmill for

Glenarm forest to respond to a very specific need. Japanese larch is widespread within the forest, but unfortunately the species is diseased and thus felling of this species is required. Magee designed a shelter for the larch cull, which would efficiently remove the diseased trees and restore them to usable lumber. The simplicity of the scheme is admirable



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and this is where its beauty originates: in its tectonic clarity. Through the detailing of a temporary and refined structure set onto a permanent concrete plinth, acting as a memorial to the lost trees, the building hints at the transient nature of place and the permanence of memorial.

While unassuming, Letitia Magee's scheme is anything but ordinary.

Her ability to transcend the ordinary is remarkable and I look forward to seeing how she creates extraordinary places in future years. ■

Jenny Russell is Associate Head of School at the Belfast School of Architecture, University of Ulster.

The New Generation Artists Online Gallery, in association with New Ireland Assurance, is a unique initiative that brings together the work of the class of 2014 art graduates from around Ireland. The objective of the New Generation Artists Online Gallery is to support art graduates and provide a platform for their work at a critical juncture in their careers. The work of the graduates featured in this edition, together with work from graduates of art colleges around Ireland this year, may be viewed at www.irishartsreview.com



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